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Nature/Territory/Environment

Abstract:

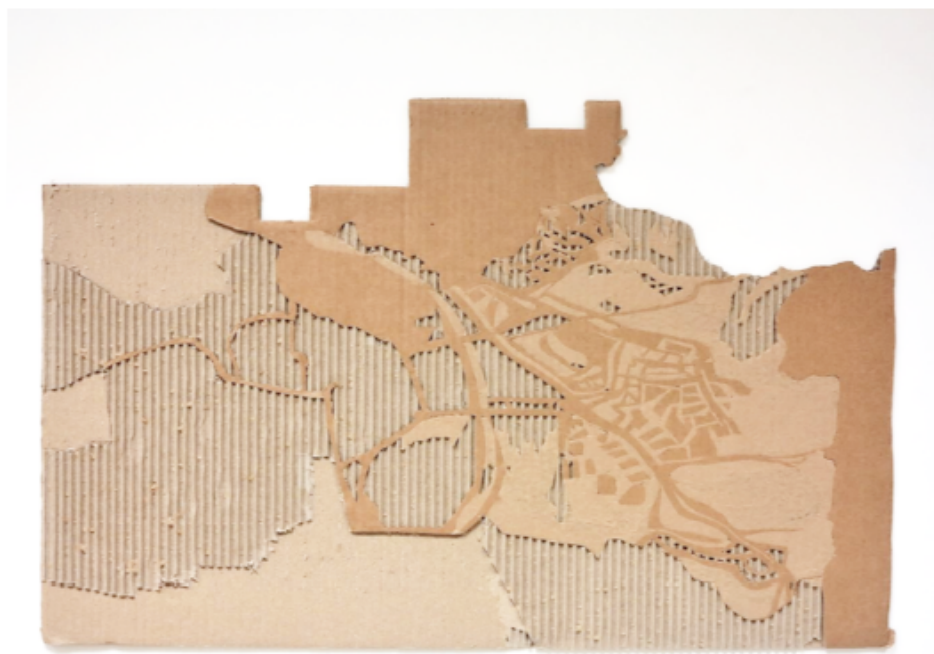
The "Master of Art: Idea and Production" in the University of Seville is focused on the development of personal projects related to the international trends in contemporary art and related to the specific context of the city.



Fibonacci Spiral made by the students. © Rocío Arregui-Pradas

The city of **Seville** is located in the South of Europe, very near of the Maghreb and, historically, very well connected with America. On the other hand, traditional arts and craft are very present in the city, and **Drawing and Painting** disciplines are still the basis of the Fine Arts Studies. Three years ago, a teaching team decided opening new contents that could refer to the relationship between **Art and Nature, Territory and Environment**, connecting with the artistic tendencies related to **sustainability and ecology**. We pretend, with this paper, expose the design of the curricula: the election of objectives, methodologies, workshops and references, and some results we have obtained during these three years. The challenge was opening new windows to the reflections about the connections between art, ecology and **social context**, following the **ecosophy** basis, and we think we are on the way...

Key words Art and Ecology, Society and Ecology, Ecosophy, Master of Art, Nature Morphology, Landscape, Curricula



Constanza Reyes. Cuadrante Nororiente. 2018 (Santiago de Chile and Seville Maps)

Never since the regional art of the late nineteenth century, there had been so much artistic activity interested in looking around and in recording what they see or would like to see in their environment.

Ecological crisis is largely responsible for the current concern for the place and the context, but it is also the *solastalgia* caused by the loss of roots and the loss of the sense of place.

Facing with the trivialization and homogenization of our environment, which is shaped by economic decisions and unrelated to the history and the dynamics of places, **What is the function of art?** Artists, writers and activists observe the relationship between people and their surroundings, to identify the economic and historical forces that have led us to where we are. A good part of landscape art today has taken over the principles that the historian Lawrence Grossberg calls the cornerstones of historical research: "appreciation of the difference, understanding of the context and ability to carry out critical comparative judgments based on the empathy and evidence."



Ana González. *Landscape Cake*. 2018.

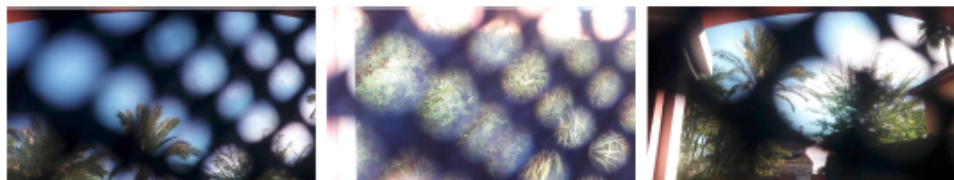
We must recognize that our experience of the context has been modified, it has been **detrterritorialized**. With the technological development, the perception of distances has changed. The cartography of the land art was done walking (Long) but the itineraries of Rogelio López Cuenca or Hamish Fulton are on the internet and they are affected by economic and social interest. Our landscape experience passes, abruptly and without interruption, **from the territory to the smartphone**, from the car to the computer screen. Contemporary art does not obviate these realities. Current landscape/land/eco artist works as an acupuncturist who **sticks his/her needle into the key point**. It is possible that he/she approaches to the topocritical artist described by Bourriaud (2003), an artist who investigates, who travels, who explores, who analyzes real **archaeological excavations** among different sources of information, who interrogates the modes of representation of our **imaginary**.



Ismael Barraso. *Substrates of culture*. 2018

Discourse and production around the landscape

The finding of the **aesthetic dimension** of the territory that turns it into a landscape look was an important novelty that implied a new relationship of the human being with nature, very different from the scientific one, or the one related to the productivity, the economy and work. The effect of perceiving nature or the environment as beauty comes from a non-instrumental attitude towards phenomena. "Landscape is nature that is aesthetically revealed" Simmel (1913) said. This aesthetic dimension has been related to a form of **disinterested contemplation**.



Esther Pancorbo. *Intervened Glance*. 2017

In addition, that aesthetic dimension of the landscape is usually understood like an experience that privileges the eye of the observer or **spectator** who contemplates, who stands outside the context and adopts a certain distance to the territory he observes. He confronts him as if it were a set design, like an image, "**landscape as a theater**", as Eugenio Turri (2003) would say.

Today consist artistic of looking, activity perceiving can not only and interpreting the territory to build the landscape, it also reflects and positions itself, and consequently contributes to **normalizing or questioning** the established territorial order. Assuming that aesthetic of impurity that Mathieu Kessler (2000) recognized, when analyzing the landscape experience in his interesting book *Landscape and its Shadow*, we can not understand the landscape only with aesthetic coordinates but as a **dynamic concept** that has **aesthetic**, but also **social, ethical, political and cultural dimensions**.

The practice of wandering (or *flanêur*) enriches the notion of landscape and links the aesthetic experience to an active perception and an interested contemplation. Landscape is interpreted from the inside, from personal decisions of choice, reflection or interest made by walking.

What draws my attention? What directs my steps? What do I feel about the different inputs I find on the road?



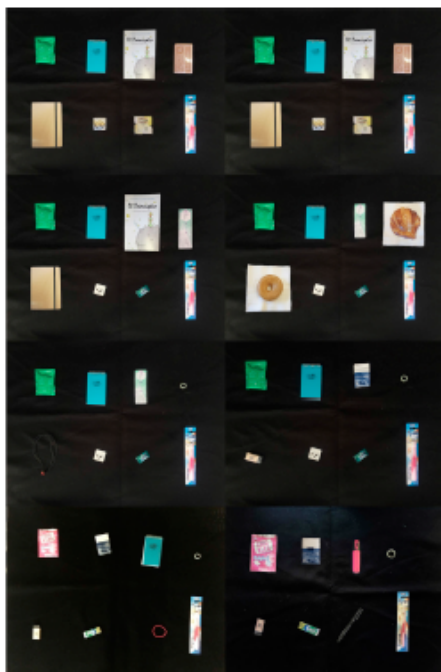
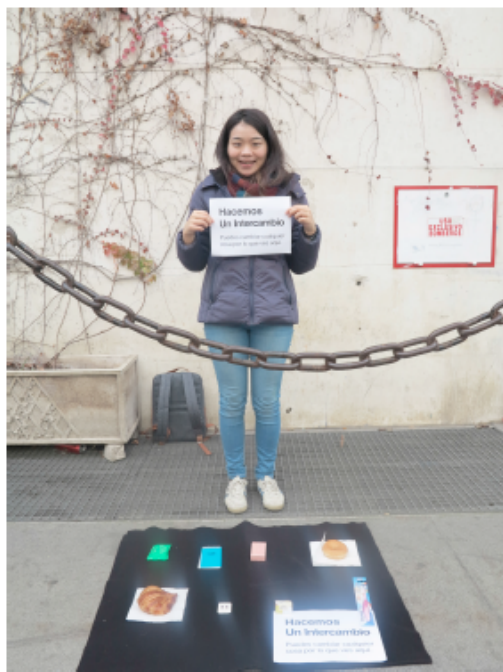
Wandering activity. Discourse and production around the landscape. 2015

What converts the chaotic reality made by buildings, roads, trees and weeds, into a unit? How does that portion of the country become a landscape? As López Silvestre points out, in order to become a landscape, the world itself must be processed: first converting it - like the country - into a representation or **mental image of the world** - the specific view or panoramic view – and then, appreciating it, feeling it or judging it aesthetically Landscape is a **metaphor of the human condition** and currently of the impossibility of absolute knowledge. Therefore, to conceive artistic creation as a vector of poetization with a real link with the context where it works requires complicity with other forms of knowledge. Artists take into account natural and environmental characteristics, topography of the land, vegetation, climatic conditions... They also work with the socio-cultural elements, history, the particular identity of the territory, the demands and preferences of the people who inhabit the place... Manuel Zapata.



Landscape Non Site. Urban Forestry. 2014

Obviously artists put these factors into play more or less consciously and in accordance with their own creative language. The power of their work will be related not only to their abilities in the use of the language and the format, but also to the use they make of spatial and territorial keys.



Wanting Yang. *Exchange*. 2017-18

We understand landscape as a complex question that requires a multidisciplinary, emotional, cognitive, imaginative, sensory reading. In this new epistemic dimension, artists do not understand the context as a surface to act on, or the landscape as an interpretation of the environment, but as a **lifestyle** understanding the context as a **dynamic succession of networks** in which we move, economic and social formations, policies that make up the territories but also affects, **identities, roots and uprooting**

Nature Morphology Traditional studies associated to the analysis of the Morphology are heirs of the 19th century encyclopedic knowledge, from Goethe to Humboldt, from the flora and fauna analytical drawing to the classification and searching of universal laws that clarify the apparent chaos.

With the evolution of the **anthropocene** era, morphological studies begin to include a more holistic view of the formal appearance of our environment, **understanding Nature as the momentary circumstance of a process always in evolution** where human being and its activity are protagonists



Lucía Miranda. *Sunken Tresures*. 2016 / Alberto de Siles. *Spiral-Hand*. 2016

Morphology of Nature in our master's studies is understood in an **ecological and inclusive**

Way of all forms: "natural" objects in the traditional sense, animal, vegetable and mineral kingdom, but also those produced artificially, in the understanding that they are the results of processes that have always had a natural basis.



Mar Muñiz. Juice Factory. 2016

This implies themes related to instruments of analysis such as geometry or entropy, order and chaos, but also the map and the territory, how they affect the politico-social and personal and cultural identity. We address issues as anatomy, the molecular and the cosmic worlds, but also **genetic hybridization**, nanotechnology or artificial intelligence; from the analysis of flora and fauna to **bioart**.

Ecology is understood as **ecosophy**, in the sense of Guattari (1989): emotional, social and environmental. The anthropocene era is defined by the impossibility of finding unaltered by human being shapes.

Pristine Nature doesn't exist any more, so that, we have to manage to survive and sustain the world in a different way as before, analysing Nature in his new complexity and proposing **new sustainable shapes, new sustainable behaviors, new sustainable lifestyle.**



Alba Pascual, *Rewild*, 2018 / / Gabriel Fera, *Uppfattning*, 2017 / Alberto De Siles, *Ecosystems and Dysfunctions*, 2016

Research and practice related to Morphology Nature and Landscape has evolved in similar ways: sightseeing, analyzing, watching, coping ... couldn't be enough anymore...

For all of this, the methodological orientation of these subjects are focused to **feel**, think, **analyze**, **ACT**, reflect, **research**, **connect**, to **measure**, **meditate**, **be**, **rethink**, **considerer**, **re-researche**, re- analyze, **reconnect**, **remake**,..., **intervene** to **ACTIVATE**

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